had previously prevailed. Germany was for a long while reluctant to recognise him: it was only when his fame had re-echoed back from abroad that his supremacy was at last realised. Following the example of Israels and their common master, Millet, he devoted himself to depicting the life of the poor, finding his best subjects in orphanages, asylums, peasants, and villages (a characteristic reaction from the former cult of the Battle Piece). He democratised, as it were, the subject-matter of German painting. "His pictures hold the fragrance of the soil and the breezes of the heavens," states the *Britannica.* But his influence was not exercised only through his painting. It was he who in 1900 organised the first Berlin Sezession, a landmark in the history of German art. In 1919, he was elected President of the Berlin Academy of Fine Arts, maintaining that position until the Nazi Revolution, and distinguishing himself by a receptiveness of new ideas and appreciation for new currents most unusual for one in such a position.

Liebermann was almost unique among academicians in his realisation of the fact that, in art, the revolutionary of yesterday is the conservative of to-day. The absence of any stylistic coherence among Jewish artists may be realised from the fact that Jews were so prominent among the German Expressionists and their successors, whose rise in the first decades of the twentieth century marked the decline of his influence. Among

the leaders of this movement was Max Pechstein: the Sturm group which began to supplant it was formed by the Jewish critic, Herrwarth Walden; but this in turn had to yield before a new reaction, a leading member of which was the modernist animal-painter, Franz Marc, killed at the Front. The most distinguished Jewish artist of the pre-war period, after Liebermann, was probably Lesser, a genius in colour: while Yankel Adler subsequently